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(SEE PAGE 163)

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A NOTABLE GIFT FROM
GEORGE F. BAKER

AT the meeting of the Trustees held on May 31, 1922, the following letter from George F. Baker, a member of the Board since 1909, was read:

"I desire to donate to the Metropolitan Museum of Art one million (\$1,000,000) dollars to constitute an Endowment Fund, the principal of which is to be kept intact, the income to be used for its corporate purposes."

This splendid gift was accepted by the Trustees in the following resolution:

RESOLVED: That the Trustees of The Metropolitan Museum of Art express to their fellow-trustee, George F. Baker, their deep appreciation of this munificent and timely gift. Coming as it does from one of their own number, long in service and familiar for many years with the policy and administration of the Museum, it carries

with it an approval of that policy and administration and is, therefore, especially gratifying. It is all the more gratifying because it comes from one whose judgment and discrimination deservedly carry great weight in the community.

Moreover, the form in which this gift is made, by safeguarding the principal but without restriction as to the application of income, is such as to make it most beneficial to the Museum at this time when freedom in the disposition of income is so important to make the Museum of greatest service to the public in the cause of art.

Mr. Baker's associates trust that in making this gift he will personally have the same degree of satisfaction which his fellow-trustees, with the aid of his judgment, will have in applying it to those Museum purposes which from time to time are most important.

RECOGNITION FOR MODERN
ART

THE year 1922 has been made memorable by a succession of splendid gifts. Among these noteworthy evidences of personal interest in the Museum and approval of its plans and purposes comes the following letter from Edward C. Moore, Jr., that has just given the President and Trustees of the Metropolitan Museum another thrill of pleasure. This is a gift to the Museum from the second generation. Mr. Moore is a son of the late Edward C. Moore, of Tiffany & Company, one of the earliest and most notable benefactors, whose memorial collection now exhibited in the Museum evidences the catholicity and exquisite quality of his taste. The letter reads,

"Provided that you deem it desirable, I would like to give to the Museum the \$10,000 enclosed with which to buy from time to time as opportunity offers, examples (of only the very finest quality) of the modern decorative arts of America and Europe.

"If this gift is accepted by you for the above purpose, I hope to give to the Museum for the same purpose a like sum yearly until the total thus given by me shall amount to \$50,000 or more.

"It would of course be understood that

the Museum would be perfectly free to group or scatter objects so bought as it wished; to exhibit or store them; and to sell or exchange them should they prove hereafter to be undesirable possessions.

"In case the Trustees do not consider that these purchases of examples of modern decorative arts would be desirable, I would ask you at any rate to accept the enclosed sum for the purchase of such objects as would surely be acceptable to the Museum, such as very fine old examples of the arts of the Near East."

At a special meeting the Trustees accepted this generous gift in the words of the following resolution:

RESOLVED: That The Metropolitan Museum of Art gratefully accepts the generous gift of \$10,000 offered by Edward C. Moore, Jr., for modern decorative art, upon the terms set forth in his letter of June 16, 1922, and agrees to apply this gift, and any future possible additions foreshadowed in his letter, for the purposes therein described. The Museum especially welcomes this gift which comes at a time when it has planned to give modern decorative art its proper relation to other forms of modern art by a special exhibition, to the success of which this gift will make an important contribution.

AN APPROPRIATION FOR WING K

THE daily press has already reported the gratifying action of the Board of Estimate of the City at a recent meeting in appropriating \$1,000,000 for the Museum, of which \$950,000 is for the completion of the south wing, known as Wing K, including the finishing, furnishing, and equipping of thirty galleries and a number of basement rooms, and \$50,000 for exhibition cases and other needed equipment.

This appropriation was made possible by an act of the Legislature of the State of New York to amend the Greater New York charter in relation to use of the proceeds

of bond issues, which was passed on April 6, 1922. This permitted the City of New York to expend part of the proceeds of sales of corporate stock or serial bonds for the erection and equipment of the buildings of The Metropolitan Museum of Art.

The erection of Wing K occurred in 1914 and 1915; but as the appropriation then did not prove sufficient for the finishing of the interior and war conditions made a new appropriation impracticable, the extension has remained unoccupied by the Museum. It is a genuine satisfaction that this part of the Museum building can now be made ready for occupancy. It will provide the permanent place of installation for the Altman Collection, bequeathed to the Museum by Benjamin Altman in 1913. In the temporary badly crowded galleries which this rich collection has occupied, its value has been evident; in a more advantageous setting it will be greatly enhanced. By the removal of the Cesnola Collection of Cypriote antiquities to rooms on the first floor of this latest wing, the classical collections to which it forms an introduction will be shown in a continuous suite of rooms. In all, thirty new galleries, as well as a good deal of necessary office space, will be available, and the rearrangement of the older galleries made possible in this way promises an improved installation of many collections that should be a pleasure to all who come to the Museum.

A BEQUEST AND A GIFT

IN the will of Amos F. Eno, who died in 1915, the Museum was named as a legatee to the amount of \$250,000; but during the past seven years the will has been contested. Through the recent settlement of the litigation the Museum will receive not only the entire principal of the legacy, \$250,000, but a substantial amount of accumulated interest.

Clarence H. Mackay has generously given \$6,000 to the Museum for use in the Department of Arms and Armor.

AN ARCHAIC GREEK HEAD

AN archaic marble head of the sixth century B. C., recently acquired, has been placed in the Third Classical Room (illustrated); height $8\frac{3}{4}$ in. [21.9 cm.]. It is our first life-size head of the period in the round, and as such is of unusual importance. Fortunately it is in fairly good preservation, the only important missing part being the lower half of the nose; the chips on the ears, chin, left eye, and temple, etc., do not seriously detract. The surface of the face, however, has suffered either from cleaning or perhaps from having a cast taken of it.

The head evidently belonged to one of the early "Apollo" figures, which have been found in various parts of Greece and the Greek Islands, and of which the Apollo of Tenea in Munich is perhaps the best-known example. That the figure was an "Apollo" rather than a maiden is indicated by the treatment of the hair, which falls in a straight mass behind without the locks on the front of the shoulders which almost invariably characterize the female figures.

A close study of this head will teach us more of the struggles and achievements of the Greek artist at the beginning of his career than the reading of many books on the subject. The formation of the individual features, the indication of the chief bones and muscles, the spatial relation of the manifold planes to one another, the representation of soft flesh and glossy hair in hard stone—what multitudinous difficulties do these problems represent to one who is confronted with them without long

traditions of accomplishment behind him! Thus it took the Greek sculptor, extraordinarily gifted though he was, more than a century of concentrated effort to solve these problems satisfactorily; but he had then solved them once for all, and all later generations of artists could follow in his footsteps.

In the head before us we are not as yet very far from the beginning. We have still a strictly frontal position without any tor-

sion or bending, the head being conceived, so to speak, as four-sided; the eyes protrude beyond the brows instead of being sunk beneath them, the whole relation between the brows, lids, and eyeballs being totally misunderstood. The prominence of the eyes necessitated further projection of the cheekbones, and this brings the upper part of the face too far forward in relation to the lower.

This fault is accentuated by the

mistaken construction of the lower jaw, which forms a concave instead of a convex line. In the mouth we find the same mistake as in the eyes; just as the eyeball, being the most prominent part of the eye, arrested the attention of the sculptor and became unduly accentuated, so the lips, being the most conspicuous section of the mouth, were unduly projected from their surroundings; and in the attempt to make the lips and eyes expressive they were set obliquely, resulting in the "archaic smile." The modeling of the ear is likewise eloquent of early struggles. The shell not having the proper depth, the ridges of the helix and tragus are too much on the same plane, with resultant confusion.



MARBLE HEAD, GREEK, VI CENTURY B. C.

The sculptor has not yet learned that no part can be modeled independently without studying its relation to the whole.

In the hair there is little attempt at naturalistic representation. It must indeed have seemed a hopeless task to the early sculptor to translate the substance and surface of hair into stone; and it is not surprising that during the whole of the sixth century we find it treated in a purely conventional manner. In our head it is rendered by a series of strands, divided vertically and horizontally so as to form strings of beads. According to the fashion in vogue at the time, the hair is worn long, falling in a thick mass down the back (the under surface of the fragment clearly shows that it was continued below). As is usual in early archaic heads, the front hair is treated differently from the rest; but instead of the customary row of volutes or twisted curls or wavy lines, we have in our head a series of flame- or leaf-like members, each consisting of three vertical ridges meeting in a curving tip above. They are backed by a diadem and a narrower fillet encircles the whole head, passing along the center of the "flames" and hiding them in part. Apparently this fillet was originally ornamented with rosettes, as indicated by the three holes at the center and the two sides (compare the Cypriote heads Nos. 1287, 1299, 1302 in the Cesnola gallery). This peculiar arrangement for the front hair is not unique, occurring in at least three other instances—the statue from Kalyvia-Kouara in the National Museum in Athens, a fragment from Boeotia in Thebes, and a head from

Aegina, also in the National Museum in Athens.¹ Of course it is possible that the whole front portion was meant for an ornamented fillet; but the "flames" look too much like hair ends² not to make it more likely that this was the intention.

Though still popularly called "Apollon" it is now generally accepted that these early figures represent human beings at least as often as deities. The literary evidence points both ways; for Diodorus (I, 98)

gives a description of an Apollo statue evidently in the attitude of such early figures; while Pausanias (VIII, 40, 1) saw in the marketplace at Phigaleia a statue of an athlete in this same pose, "with the feet not much separated, and the arms hanging down by the side to the hips."

The places of discovery—sanctuaries and funerary sites—also make both identifications possible. And this is indeed what we should expect. The type was simply that of the standing

male figure evolved by the Greek sculptor at the beginning of his career and repeated again and again, each decade marking progress in the elementary problems of representation. It was only later, when the preliminary difficulties of correct modeling had been surmounted, that the sculptor could approach the task of differentiating between a human being and a deity, and invest the latter with the majesty of an Apollo of Olympia. But such achievements were beyond the ability of our early



MARBLE HEAD, GREEK, VI CENTURY B. C.

¹Cf. Deonna, *Les Apollons archaïques*, Nos. 5, 52, 73.

²Compare, for instance, the bronze bearded head in the Akropolis Museum, Perrot et Chipiez, *Histoire de l'art*, VIII, p. 526, fig. 271.

sculptor, who was tackling more immediate needs in a sincere, naive spirit. And yet he too had already the Greek feeling for beauty of line and surface; so that our head, primitive though it is, is not the crude object of a beginner, but a work of distinction which delights us by its own intrinsic charm, as well as by the promise it holds for the future. G. M. A. R.

A CARPACCIO ON EXHIBITION DURING THE SUMMER

THE Portrait of a Knight in Armor¹ by Carpaccio which Otto H. Kahn has lately added to his remarkable collection of pictures, has been lent by him to the Museum for the summer months. The painting came out of England, having been in the possession of the Vernon-Wentworth family in Wentworth Castle, Barnsley, Yorkshire, where it must have been comparatively unknown as it is not mentioned in any of the catalogues or publications. With the other items of the Vernon-Wentworth Collection, it was sold at Christie's in London in 1919 and subsequently passed to its present owner.

The work previously bore the title of Saint Eustace. The many animals which are represented in it were supposed to have reference to that patron of huntsmen who, according to the legend, saw the crucifix between the antlers of the stag he was pursuing. But more probably it is a portrait and the animals are introduced as enlivening details and mean no more than the plants in the foreground. Carpaccio cared more and more for such things in his old age and this is a late work. He was inspired to some degree by northern artists, and when he executed this portrait he filled all the vacant spaces of his picture with details, some of which must have been borrowed directly from their engravings. Many of these accessories are peculiarly northern, such as the ermine, the heron, the jack-in-the-pulpit, the swinging inn sign of

the running horse, and several others.

The chequered gold and black livery worn by the mounted esquire gives no reliable information toward the identification of the subject of the portrait, as several Italian families bore these arms. The most likely family to whom they could refer, and that only from a geographical point of view, is that of the Di Suci of Verona. By 1520 Carpaccio had finished all his Venetian commissions,² and from that time worked entirely for the provinces, where the artistic novelties which were then rapidly transforming Venetian painting were not understood and where the older style he was loyal to was still appreciated.

That the picture is of the latest years of Carpaccio's life is attested by the armor the young man wears, as well as by the workmanship and aspect of the painting itself in comparison with other works by him. In his old age he showed a preference for cool color and an increasing fondness for detail for its own sake, both of which qualities are distinctly displayed in Mr. Kahn's picture. As to the armor, the Museum Curator of Armor is very explicit. He points out that the armor is not a complete suit made at one time but is a combination of various pieces dating in some cases from as early as 1460-70 (the forearm) down to the collar of 1520-30 and the knee-piece of 1520-40. Most of the parts are Italian, though the collar is German, as is also the sword. The latter is interesting as showing the pocket in the scabbard (*troussequin*) in which the Landsknechts carried their knives and skewers. The problem offered by such a made-up suit of armor is one of considerable interest and it is hoped that the Curator of Armor may write an article for the BULLETIN treating the picture from that point of view. For this note it is sufficient with his help to date the painting as one of the last which Carpaccio could have painted before his death in about 1525.

B. B.

¹Oil on canvas; H. 84½, W. 59 in. Shown in Gallery 30.

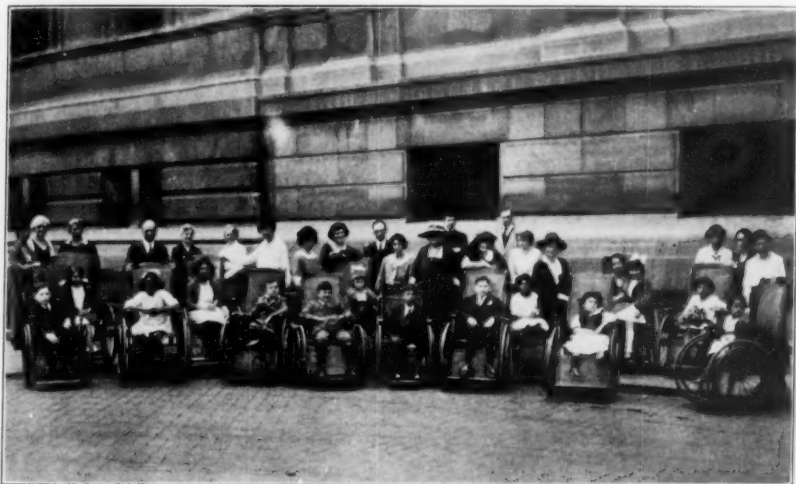
²The Life and Times of V. Carpaccio, Molmenti, Chap. XI.

HELPLESS CRIPPLED CHILDREN AT THE MUSEUM

READERS of the BULLETIN have already learned of the visits to the Museum of crippled children in the public schools. On May 24, fourteen children so handicapped that they cannot go to the school buildings were brought to the Museum in a Fifth Avenue stage and taken about the Museum in wheel-chairs. So great was the pleasure

pathetic understanding of the needs of these children, decided to send teachers to them.

At present there are twenty-six home teachers, two volunteer teachers, and seventeen after-school home teachers giving instruction to 225 home-bound children. In spite of this extensive service, there are still 146 home-bound children requiring school instruction for whom funds are not available for home teachers. The home



SEEING THE MUSEUM FROM A WHEEL-CHAIR

of all of the Museum staff who helped in this outing for these shut-ins that we asked Dr. Adela J. Smith, Assistant Director of Physical Training in the public schools of the City, to write an account of the methods of instruction for these children, and especially of the part that the Metropolitan Museum may play in their education if the problem of transportation can be solved.

Since December, 1918, after a successful experimental study with volunteer home teachers, the Board of Education has provided home instruction for helpless crippled children of school age who, though mentally able to profit by school instruction, could not attend school owing to their physical condition. Since these children could not come to school, the Board of Education, in its wisdom and with sym-

teachers have eight pupils each upon their assignment, giving instruction in elementary school subjects three times a week, for one and one-half hour each visit. Thus a full-time teacher works six days per week.

The after-school home teachers from nearby schools are assigned to helpless children who are preparing to graduate, or to severely handicapped children residing in districts at great distances from the route of the home teacher. Each volunteer teacher who serves without compensation has one pupil.

Each of the 225 home-bound children under instruction is registered on the roll of the class of cripples in the stage district in which the child resides, or in outlying districts in the nearest school. Through the helpful coöperation of the principals of these schools, the home teacher is able to

grade her pupils in accordance with the monthly plan of grade work of the school in which the pupil is registered.

Last year, 154 children out of 173 home-bound children were promoted, a number of them completing two grades, and one pupil three grades. Of the nineteen pupils who were not promoted, several were admitted to hospitals for an indefinite period for operations, others were under quarantine, several were mentally defective, and the remainder were new pupils under instruction for less than a school term.

There were two graduates who completed their work with honors, graduating under the same conditions for the mental tests as the children in the regular graduating classes in their school district.

Besides home instruction, in case either medical or surgical treatment is needed, this is instituted either through conference with the family physician or otherwise through the special clinic for children in the hospital of the zone in which the child resides.

Through the establishment of persistent supervision of the hospital treatment through the home teachers, there has been a noticeable improvement in the physical condition of these helpless children. Last year twenty-five children were taught to walk and have been admitted to public schools in special classes.

This extension of school instruction for home-bound children has been very successful. The reports on this activity made by the teachers have been pictures of the happiness of the children and the grateful appreciation of their parents for the educational advantages provided by the Board of Education. Dull, listless, hopeless children have been changed to happy, bright, busy little folks with a new interest in life when they found they could have the same school advantages as their more fortunate brothers and sisters. The sympathetic interest of the whole neighborhood has been aroused through the work accomplished by the home teachers.

One boy, although just home from the hospital, with both lower limbs encased in plaster, completed three terms' work in one. In the June examination in arithmetic, he scored 100 per cent.

Another helplessly crippled boy had never attended school. He was taught to read by his home teacher. His mother says, "He is the happiest boy in the Bronx, since he was taught to read."

The coming of the home teacher is the sunniest hour of the day for the helpless child. One teacher through illness was unable to visit her pupil, and notice was sent to the mother. She telephoned to inquire about the teacher the next day. On the second day, the child said, "Mother, don't telephone. I am afraid they will say my teacher cannot come, and that would finish me!" One little girl said, "Oh, Mother, today I had a real teacher. It's just like hearing a fairy tale, and waking up and finding it true."

This work on the part of the Board of Education is certainly worth while when it can bring so much happiness and profit to these little home-bound children.

Arrangements have been made at the Museum for several terms for a story-hour for crippled children in public schools. Many happy visits have been made by these children, and the interesting and charming stories told by Miss Chandler have added much to the pleasure and profit of these trips to the Museum.

By way of an experiment, on May 24, a group of helpless cripples visited the Museum, and everything was provided for their comfort. Wheel-chairs awaited them at the door to convey them from room to room to what must have seemed to them like fairyland. The pleasure and interest of the children were so evident that every one felt that such visits should be part of the education of these little home-bound children. The difficulty experienced in such trips is one of transporting the children from their homes to the Museum.

Although the Fifth Avenue Coach Co. kindly donated one of their stages for the afternoon, the problem of bringing the children from their homes to some central point for the stage was a difficult matter. If direct transportation from the home of each child to the Museum could be provided, it would be possible to increase the number of children who could profit by a happy afternoon visit to see the wonderful

pictures and other treasures in one of the most interesting museums in the world.

ADELA J. SMITH.

A THIRTEENTH-CENTURY MANUSCRIPT

THE Museum has lately bought a thirteenth-century manuscript, certain leaves from which are now temporarily shown in Gallery 33. It is a Psalter in Latin, beginning with the first Psalm and continuing, with certain excisions where initial letters and page decorations have been cut out, up to the eightieth. The Psalter consists of forty-nine leaves of vellum, $11\frac{1}{2}$ inches high and $8\frac{1}{2}$ inches wide, and is preceded by a much mutilated Calendar of six leaves of the same size. There are also three full-page illuminations, each with two scenes from the Passion of Christ, evidently once a part of the Psalter. Judging from its similarity in many points to the famous Psalter of Saint Louis in the Bibliothèque Nationale, known to have been executed about 1265, it is conjectured that our Psalter is also of that date and, like the other, is the work of Parisian craftsmen. The Calendar is perhaps somewhat later, and as it contains a preponderance of British saints, it can be taken for granted that its workmanship is English.¹ The execution of the Calendar, excellent enough by itself (particularly as regards the remarkable marginal drawing of the Martyrdom of Saints Peter and Paul on one of the pages now shown), appears crude in comparison with the far superior beauty of the Psalter and the three illuminations. These indeed represent Gothic writing and illuminating at its highest point. They are of the time when the hieratic, symbolical

style, inherited from the twelfth century, had become imbued and vitalized by the new spirit of naturalism, and had not yet lost its grandeur in the pursuit of realistic trivialities and emotionalism.

The main activity of the Gothic painter was the making of stained glass windows—a craft in which the finished work is separated from the artist's conception by a long and complicated process. The momentary mood and enthusiasm of the artist, which found such ready expression in the Italian frescoes of the fourteenth century, could have little or no result on the completed window. In them all had to be calculated beforehand, and the collaboration of many hands relied on. Each epoch, however, finds the art that fits its needs, and the Gothic ideal of beautiful painting was manifested in the windows. Even the illuminator, whose process allowed so much greater freedom, followed the conventions and handling which the medium of stained glass imposed. The fact is apparent in our illuminations. They are as like the windows as the altogether different materials allow—being painted in pure, flat colors of only half a dozen varieties, and outlined and detailed with a line that is as precise and calligraphic as though drawn on glass.

An art like stained glass, being the work of several rather than of one, can only flourish when inspiration is diffused, when genius belongs to the race as a whole rather than to particular individuals. This was distinctly the case in thirteenth-century France. Art was then anonymous, personalities did not emerge from the general effort of the time, similar developments seemed to take form spontaneously in different places. The Gothic artist copied what some one else had done as willingly as he invented a thing of his own. And the production of such a period, to which contemporaries and previous generations overwhelmingly contribute, has peculiar qualities—a dignity, a harmony, a universality, which distinguish it from work more or less subject to personal caprice.

Thus the illuminations which this article calls attention to differ from all the other pictures and drawings of our collection, though many analogous works may be

¹The British saints are Saints Thomas à Becket, Cuthbert, Alphege, George (the Patron of England), Dunstan, Aldhelm, Augustine of Canterbury, Edward (King of Wessex), Botolph, Alban, Swithin, Kenelm, Edward the Confessor, Edmund of Canterbury, Edmund (King), Sampson, and Edith. In one of the remaining illustrations is an heraldic shield which, according to R. T. Nichol, may be emblazoned—silver, 2 chevrons gules and is almost certainly that of Sir Ralph Grendon of Grendon, Warwickshire, and Shenstone, Staffordshire, who fought in the Scottish wars of Edward I.

found in other departments in the Museum. They will exemplify also, to those who care for such things, a point of notable interest in an historical collection of European and American art, in that they represent at an early stage the naturalistic movement—the reliance on life and nature, the appeal to experience, which marks the emergence of the modern spirit. Naturalism is the foundation principle of western art and its appearance was the most momentous of our revolutions. Traits of all the modern developments can be discovered in these little pictures as well as the unquestioning creative force of the childhood of our race.

Judging from famous contemporary comments, the main purpose of which Gothic art seems to have been cognizant was instruction. Only an archaeologist and theologian could expound the doctrines and homilies which were read into our pictures. It seems fitting, however, that the explanation of some of their simpler problems should be pointed out. On one page, for instance, the figure of Saint Mary Magdalen is introduced symbolically in the scene of the Last Supper. She is shown drying Christ's feet with her hair after having broken over them "the box of spikenard, very precious"—an event which took place at the house in Bethany on the eve of the Passion. The words of Judas on that occasion are printed on the scroll he holds: *UT QUID PERDITIO HAEC* (to what purpose is this waste. Matthew xxv:8).² Otherwise the picture follows literally the texts. Christ, on whose bosom Saint John leans, gives the sop to the one who will betray him. The introduction of the Anointing of Christ's Feet in the Last Supper makes evident the avarice of Judas and explains his treason; it also, no doubt, has a mystical correspondence to the scene occupying the lower half of the page—Christ Washing the Feet of His Disciples. Here Peter raises his hand to his head in illustration of his reply to Christ, "Lord, not my feet only, but also my hands and my head". These

²The inscriptions on the scrolls show what their holders are saying. In the comic drawings in our daily papers, the lines starting from the mouths of the characters and surrounding the words of their dialogue are the survival of the same convention.

words doubtless were destined to appear on the blank scroll he holds. The spirit of naturalism is more evident on this page than on the others. It is prominent in the postures and expressions of the Disciples who bare their feet in the lower picture and particularly, in the Last Supper, in the Apostle who is biting a piece of bread. The artist's intention in this figure was as realistic as that of Pieter Bruegel or Daumier.

The second page calls for no particular explanation. In the Agony, the garden is shown as a place of trees and plants, and among them Christ kneels, praying, according to his scroll, *PATER SI POSSIBILE EST TRANSEAT A ME CALIX ISTE SED NON SICUT EGO* (Father, if it be possible, let this cup pass from me. Nevertheless, not what I will. . . . Matthew xxvi:39). The innovations on this page are to be found in the lifelike and uncomfortable attitudes of the sleeping Apostles—elsewhere in this scene and in the Betrayal below it, the effect is more or less traditional. The fact that the Betrayal takes place at night is shown by the lantern which one of the men holds up to light the face of Christ, whom Judas kisses. Saint Peter with his sword (originally painted in bright silver-leaf, but now tarnished) cuts off the right ear of the servant of the high priest. The soldiers wear armor of about 1250-75, such as was worn by the Crusaders under Saint Louis.

On the third page, the most beautiful and impressive of the three, the Mocking and Scourging are represented. Its particular beauty is due to the more balanced arrangements and the fewer figures which the subjects allow. The compositions show as ordered patterns against the gold ground. The cock before whose second crowing Peter thrice denied Jesus, surmounts the border—a real cock crowing exultingly with outstretched neck and legs. The idea of wickedness and bestiality in that age are embodied in the mockers and scourgers. In contrast to their contorted expressions is the calm resignation of the central figure of Christ. One of the mockers holds a scroll with the words: *SI FILIUS DEI ES PROPHE- TIZA NOBIS QUIS EST QUI TE PERCUSSIT* (Prophecy unto us, if thou art the Son of God, who is he that smote thee. Matthew

xxvi:68), and back of him is seen Peter, sitting "without in the palace," about to deny his master.

Scenes from the Passion are not the subjects one would expect to find accompanying the Psalms and it is not definitely certain that the illuminations were made for the Psalter. Their style, however, the quality of their workmanship, and their dimensions, as well as the tradition in regard to their connection with it, make any other hypothesis improbable. According to its late owners the book belonged originally to the Abbey of Fontevault and there is an all but obliterated inscription on the first page of the Psalter, in which the words *Conventu Fontevault* can perhaps be made out.³ The leaves as the Museum received them were in a binding of the sixteenth or seventeenth century and from its capacity it is evident that no great number of leaves have been extracted from the book since the time of the binding.

The written pages of the Psalter are as remarkable as the illuminations. Of those selected for exhibition one is the first page with its sumptuous heading (the initial B which occupied probably the whole of the opposite page is missing), *EAT. VIR. QUI. NŌ ABIIT. IN. CONSILIO. IMPOIRUM* (Blessed is the man that walketh not in the counsel of the ungodly). Examples of the less elabo-

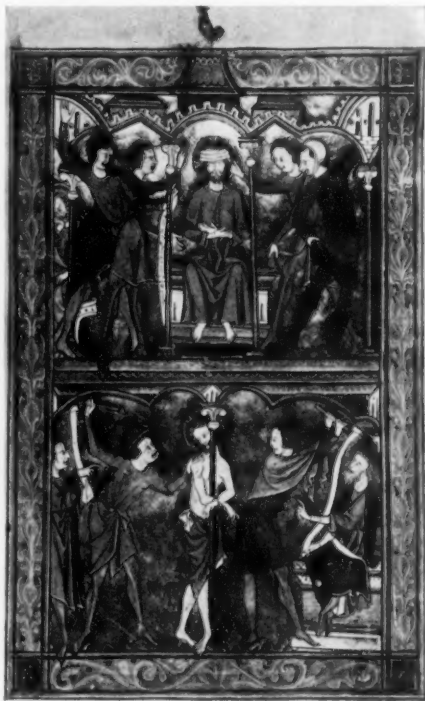
rate pages are also shown. The large and small initials, the writing itself, the bands of ornament filling out the lines to the margins, are all of great beauty. As one turns over the leaves, even in the glare of our study rooms or galleries, the pages sparkle like jewelry. One loves to wonder what their effect must have been in the

subdued radiance of the colored windows or by the flickering light of candles!

Though the book has been so shockingly snipped and cut into, the preservation of what remains, as is not infrequently the case with these old manuscripts, is remarkable. One must indeed search among the illuminations or the enamels to get a just idea of the splendor of Gothic decoration and the fineness of Gothic workmanship. No conception can be formed of what the churches looked like when, as we are told, the sculptures of their façades were highly colored and stood out from a background of gold. The mural paintings

which once covered every part of their interiors, in the famous examples at least, have quite disappeared, and what unrestored windows there are have been blurred by seven centuries of weather. But the books were easily protected from dirt and violence, and many have come down to us guarding intact their first brilliance, as have these leaves. "Time that antiquates antiquities and hath an art to make dust of all things, hath yet spared these minor monuments."

B. B.



MOCKING AND SCOURGING OF CHRIST
XIII CENTURY ILLUMINATION

³This famous abbey was a dependence of the Plantagenets. In it were buried Queen Eleanor, the wife of Henry II, and her son King Richard the Lionhearted.



WOODCUT BY HANS WEIDITZ

HANS WEIDITZ: A STUDY IN PERSONALITY

AMONG the seeming oddities which the study of old art brings out is the way in which on occasion really important artistic personalities have been lost or confounded by succeeding generations. That such things are sure to happen with the minor members of the various "schools," who, lacking pronounced individuality, work in the manners of more forceful contemporaries, is one of the commonplaces of the critical study of old paintings and sculpture, and is immediately reflected in the "names" which modern connoisseurship has bestowed upon the lesser personalities which from time to time are disentangled from the ruck of school work. To this is due, for example, the string of *Alunnos*, *Amicos*, and *Figlios* with which the pages of recent histories of Italian painting are sprinkled so plentifully, and the still more amusing, if not so popularly misleading, tautology of the phrases "near to" and "in the neighborhood of" which are now a recognized part of the learned vocabulary. Old prints by really minor men, however, are of so little artistic interest, and, even more, are of such slight decorative value, that this pleasant game of parlor baptism

has as yet hardly been begun in regard to them, although doubtless, so soon as all that is important is known about the major engravers, the requirements of the Ph. D. degree will begin to have their serious influence upon the study and terminology of prints and will invest their initiates with that weight and solemnity of speech which is the outward and visible sign of hazardous conjecture.

As it happens, there have been at least two shadowy personalities among the German print makers of the Renaissance who, being of undoubted importance, have been privileged to enjoy this species of many-named anonymity. To at least one of them so many appellations have been given by the several *Kunstforscher* that the tracing of his name through the "literature" puts a strain upon the reader's memory much like that required for the immediate recognition of a character in a modern Russian novel. But during the last few years their business, like that of *holti*, seems to have been settled, and now that they can no longer rejoice in the polysyllabic names bestowed upon them by the learned, one of the most interesting questions concerning them is whether they can retain the importance which was theirs when they were *brennende Fragen*. The Benedikt-Meister

Brigitten-Meister,¹ or Pseudo-Dürer, as he has been variously called, without going into the further refinements exemplified by the attribution of his work to such definite masters as Hans Baldung or Hans Wechtlin, is threatened with the quenching of the fiery interest in him now that scholars, on the theory that two things which are equal to the same thing are equal to each other, have for the most part agreed that he is neither more nor less than Dürer himself—although as an ordinary human being and no erudite, one might be excused for thinking that in the process of losing his so indeterminate personality he had gained a greater and at last really important one.

The case of Hans Weiditz is, on the whole, far more interesting than that of the "Bridget Master," since what scholarship has salvaged is not merely the fag end of a great man's work but the whole personality of a very considerable artist. Even yet little enough is known about him, but it includes not only the name by which his contemporaries knew him but such a group of definitely assignable works that his individuality has become patent to any one who is capable of recognizing an artist's hand—a fact which has had its disastrous consequences for the older lists of prints by various other and more eminent artists. Of these latter, Burgkmair has been the chief sufferer, but among the others has been no less a person than Dürer himself. The difficulty of localizing his work was in part due to Weiditz himself, because he made the great mistake, from the archaeological point of view, of working for publishers in many different towns, so that his illustrations were classed under the headings of several distinct schools. And then, to top his offense, he failed to sign his woodcuts—and people not knowing who did them naturally were unable to say how good they were!

As we now know him, Weiditz was not only the most versatile but the busiest of the illustrators of his time, his blocks appearing in books published in such widely distant places as Augsburg, Strasburg,

Nuremberg, Mainz, Frankfort, Landshut, Venice, and, unless memory of a little book seen many years ago plays one false, even in Paris. Moreover, his blocks began to appear as early as 1518 and many of them were in more or less constant use as late as 1620, while some are said to have been printed from as late as the end of the first quarter of the nineteenth century. One is acquainted with no list of books illustrated by him except that published by Campbell Dodgson of volumes in the British Museum, in which there are described more than one hundred and forty different items. There can thus be no question of the popularity of his work not only among the men of his own time but with the several generations which immediately succeeded his life, and yet his name was allowed to vanish from men's memories even within the period during which his work was in most demand. Apparently his name appears in no contemporary work except the Brunfels Herbal,² in the Latin preface to which he is referred to as Joannes Guidictius and in the German as Hans Weyditz. Even more curious, in view of the elaborate signatures with which most of his contemporaries were in the habit of marking their blocks, is his failure to put any indicia of authorship upon those which he made. It is almost as though he had deliberately courted the anonymity which for over three centuries was to be his lot, as of the four extant signatures, three are different—H. W., H. b. b., and I. and B. joined in a monogram.

In 1620 Steinmeyer, the Frankfort publisher, into whose hands there had come by successions and purchases a large number of Weiditz's blocks, issued a now very rare little volume which staggers under one of the most elaborate and verbose titles ever inflicted upon a book of similar size.³ It

²A fine copy of the first edition was presented to the Museum in 1918 by Mortimer L. Schiff.

³*Neue Künstliche, Wohlgerissene, vnnnd in Holtz geschnittene Figuren, dergleichen niemahlen gesehen worden. Von den Fürtrefflichsten, Künstlichsten, vnnnd Berühmbtesten Mahlern, Reissern, vnnnd Formschneydern, Als nemlich, Albrecht Dürer, Hanss Holbeyn, Hanss Sebaldt Böhem, Hanss Scheufflin, vnnnd andern Teutscher Nation Fürtrefflichsten Künstlern mehr. Allen Mahlern, Kupferstechern, Form-*

¹So called after his illustrations for the Works of St. Bridget, a beautiful copy of which was presented to the Print Room in 1918 by Felix M. Warburg.

really is not a title at all but a combination description and advertisement of the contents of the book, phrased much as the old-fashioned circus manager did his bills, and is made additionally interesting by its almost utter falsity; for while it announces that it contains work from the hands of Dürer and Holbein, it does not contain a single cut by either of them, and of its 350-odd woodcuts more than three hundred are by Weiditz, whose name is not mentioned at all. This omission, however, is handsomely made up for by Steinmeyer or his editor in the short preface, where in addition to many things of interest about a number of artists, it is said of the large group of woodcuts by the real hero of the book, that "although not bearing any signature by him they were drawn and cut by a notable and most famous artist and one well comparable to Dürer in spite of the fact that his name is not known, which after all is matter of small moment seeing that *das Werk lobet seinen Meister*." And this, it is to be remembered, was said within less than one hundred years after Weiditz's death by a man who as proprietor of one of the greatest publishing houses in Germany prided himself upon the possession of more than three hundred of his blocks. It is doubtful whether a similar instance of forgetfulness can be produced from the archives of the printing trades.

In 1675 Sandrart in his *Teutsche Akademie* attributed Weiditz's works to Burgkmair. Obviously false as such an attribution was, it stuck, only to be further complicated by the subsequent inclusion under Burgkmair's name of the many blocks which Leonhard Beck designed for the Augsburg publishers. Some of Weiditz's things were attributed to Dürer by later writers and at least three of the woodcuts in Bartsch's canonical lists of the work of Dürer and Cranach are now easily recognizable as by Weiditz. The confusion

schneydern: Auch allen Kunst Verständigen, vnd derselben Liebhabern, zu Ehren vnd gefallen: Wie auch der angehenden Kunstliebenden Jugendt zu nutz vnd beförderung in Truck geben. Getruckt zu Franckfurt am Meyn. In Verlegung Vincentii Steinmeyers. Anno. M. DC. XX. The Huth-Murray copy is now in the Print Room.

thus begun was continued and increased through the last century by the writings of Passavant, Nagler, and Muther, the latter of whom reproduced many of Weiditz's cuts as by Burgkmair in his invaluable *Kulturhistorisches Bilderbuch*, with the result that even yet in many of the older collections, and in some of the younger ones for that matter, the work of Weiditz must not be sought for under his own name.

In 1891 Woldemar von Seydlitz, the subsequent cataloguer of Rembrandt's etchings and author of one of the best books on Japanese woodcuts, contributed an article to the *Berlin Jahrbuch* in which he clearly differentiated the personality of the anonymous artist whom he designated, after his most famous set of illustrations, as the *Petrarca-Meister*. From this time on Weiditz began to appear in the books and magazines as the *Petrarch Master*, the *Master of the Trostspiegel*, and as the *Pseudo-Burgkmair*, his hand gradually being recognized in many places where theretofore tradition had given other names. It was not until 1904, however, that the gathering and sifting of material had reached such a stage that Hans Röttinger of Vienna was able, in his *Hans Weiditz der Petrarca-Meister*, to demonstrate that all this work was by the artist who had decorated the *Brunfels Herbal*, and who was mentioned by name in the preface to that book. Even as yet it seems that nothing more than his name is known, not a single date or relationship having been adduced.

We are thus driven back upon his work for all that we know about our artist—where, just as Steinmeyer before us, we cannot help recognizing that *das Werk lobet seinen Meister*. Of course by mere listing of title pages in books decorated by him we are able to discover that he worked for many different publishers, that he seems to have spent considerable periods in both Strasburg and Augsburg, and that on at least two occasions he copied prints or drawings by Dürer. But interesting as is, for example, the genesis and the ordering of the portrait of the emperor Maximilian which Dürer drew from life and again on the block, which Weiditz copied, and which

Lucas of Leyden in turn copied from Weiditz, there is little if anything to be gained from such research.

The simple fact is that Weiditz was one of the little group of outstanding woodcut designers of the German Renaissance, with a highly individualized style and a most personal outlook on life. The weight of tradition assures us that Dürer, Holbein, Cranach, Altdorfer, and Burgkmair were the great masters of the woodcut, and it will take long for any belated contempo-

pictorial commentary on German life during the second quarter of the sixteenth century, but for the most delightful invention of pattern in black and white which his period affords. More than any of his fellows he knew how to break up the surfaces of his blocks into rich tapestries of color, and to keep the notation of fact interesting and piquant. Passing by these more technical and aesthetic aspects of his work, we can find unfailing pleasure in the reports of life and manners which he has



WOODCUT BY HANS WEIDITZ

rary of theirs to force his way into their company, but it seems not improbable that as these matters become better known Weiditz will be acclaimed the peer of any of these men except the first two. From a technical point of view his case may be urged even more strongly—since it is matter for serious discussion whether in so far as concerns composition, texture, and handling of the medium he is not the most interesting of them all. His failure to reach the very highest levels of artistry may be assigned to his lack of interest in dramatic presentation, and to a draughtsmanship which in its readiness is not comparable to the slower and more studied line of either Dürer or Holbein. These things admitted, however, it is to Weiditz that we must look not only for the fullest

left us in such profusion. He might almost be claimed as the first of the social caricaturists, the first artist who with full command over his printing surface devoted himself to subject matter which in later years was to be so variously handled by such men as Hogarth, Moreau, Chodowiecki, Daumier, and Gavarni, and in our own time, by Keene, du Maurier, Phil May, Toulouse-Lautrec, and Steinlen.

As one turns through the pages of any of the catalogues of illustrated books of the period, one notices that the almost unvarying line of religious titles is broken by very few exceptions and those primarily of educational and scientific books; for, Weiditz aside, the prominent woodcut designers of the German Renaissance devoted the major part of their effort to the illustra-

tion either of religious themes or of the various matters which cluttered the mind of the emperor Maximilian. The result of this is that the work of the typical illustrator of that time displays a notable aloofness from the current life and interests of ordinary people. By far the largest group of secular books in Mr. Dodgson's lists is gathered under the name of Weiditz, who is there to be found illustrating not only definitely pious works but books by such authors as Cicero,⁴ Petrarch, Polidore Virgil, Thomas More, Erasmus, and Boccaccio, the lives of the Caesars and of Scanderbeg, the story of Melusina and the tragedy of Celestina, as well as treatises on wrestling, health, cookery, tournaments, medicine, law, contemporary politics, botany, and simples. Weiditz's range of interest was thus as wide as human life, upon which, as lived in Germany at his time, he throws a stronger light than any one else. From the beggar with his swarming family to the emperor in his palace⁵ there is hardly a calling, condition, or occupation that he has not left record of, and all portrayed with a gusto and a sympathetic interest which reminds one strongly of the way in which Charles Keene in his so different manner sketched the English of his distant day. Neither solemn nor comic, Weiditz pursued his way, amused and interested by the teeming life about him, finding simple pleasure in the observation of manners, customs, and especially of costumes, which last he rendered with an eye always sharp for the picturesque. It thus comes about that Steinmeyer's little book of 1620 may be regarded as undoubtedly one of the most important and charming documents we possess concerning German social life during the second quarter of the sixteenth century, as it contains among its 307 cuts by Weiditz not only a very large number of his most interesting designs but such a full and detailed picture of

German life and activity as can nowhere else be found compressed within the covers of a single book.

Because of the great extent of Weiditz's work not only in subject but in absolute count of designs, it is perhaps lacking in the high emotional crises such as one finds in the prints of Dürer, Holbein, and Altdorfer, and, as compared with the output of any of his contemporaries, is marked by its almost journalistic competency of narration. This, however, is but another and perhaps a stuffier manner of saying that his interest was primarily objective, which in turn means merely that he was so absorbed in observing the great and shifting and many-colored pageant of life that he found little time for dreaming or theorizing. His work is thus, like that of all but very few of the social caricaturists, largely devoid of sharp emotional values and rarely conduces to day-dreaming upon the part of those who behold his prints.

He was, however, gifted with an unusual and most delightful sense of humor, which shows itself in his translation into black and white of the common metaphors of daily speech. In this respect he resembles Blake more than any other engraver of modern times, as he seems to have had no inhibitions which prevented him from drawing things just as he would have spoken of them in the always figurative language of the street. To this add his evident delight in strange things and his constant discovery of them in ordinary life, and we get a picture of a man whose eyes were always filled with a childlike and naive wonder at the beauties and marvels which the world presented. Every way he turned he found things which interested him; the nursery, the fields, the market places, and all the occupations and callings held him enthralled with their kaleidoscopic businesses, and in each of them he saw things which no other man of his time had either the wit or the imagination to see the pictorial value of. He was thus the greatest illustrator of his period, developing the ordinary details of prosaic existence with a shrewd dramatic sense which makes them really important, even for us who live under such different conditions and with such a

⁴ A beautiful copy of the German translation of Cicero's *Officia* with Weiditz's woodcuts was presented to the Print Room in 1918 by Felix M. Warburg.

⁵ The Print Room possesses a good impression of Weiditz's most important single sheet print, the Emperor Maximilian Hearing Mass, which was assigned to Dürer by Bartsch.

different background of culture and belief.

Unfortunately for his renown the texts which he illustrated have with few exceptions been outlived by succeeding generations; for he came just at the time when, at least in Germany, the old literature was beginning to vanish and the modern had yet to make its appearance. Petrarch the moralist, Cicero's Offices, Polidore Virgil, have all faded from the lists of ordinary books which ordinary men are in the habit of reading, and the romances of Melusina and Celestina are now known only to the erudite who repair to them in their quest of material for dissertation. As for the books on medicine, cookery, law, and botany, they belong to the literature of information, and their matter has so changed with the passing of the centuries that they can be known and understood only by the professional archaeologist of those particular subjects. Had it been Weiditz's luck to be called upon to illustrate the Decameron, the only profane prose then written which still makes demands upon the time and the leisure of plain men, or had Germany at that time produced some such books as the Gargantua and Pantagruel which were to come forth in France not long after the presumable time of his death, he would have continued to hold his place in the affections of

both plain and bookish people, and, as it was, his illustrations actually had a longer life and were oftener reprinted than those of any other man of his time.

The little volume of 1620, having no text other than the short and insignificant rhymes under its pictures, has thus gone the way of all books which make an immediate appeal to the "average reader" both young and old. It was merely a "picture book," and the serious people of the world did not preserve it as they did their heavy treatises upon the 'ologies, but left it with many another delightful popular thing to the none too tender mercies of the small child, the serving maid, and the careless man, who out of love and intimacy thumb and maltreat the sources of their pleasure out of existence. Weiditz has thus paid the penalty usually reserved for those authors and illustrators who most directly reach the affections of the multitude—his work was destroyed in the very process of fulfilling its high function of giving pleasure. Possibly, were we Buddhists, we might say that his work had attained Nirvana—and when one stops to think about it, is there really any fate which the writer and the illustrator of books might more properly strive for?

W. M. L., JR.



WOODCUT BY HANS WEIDITZ



SCENE FROM PANEL EMBROIDERED IN PETIT POINT
TELLING THE STORY OF TOBIAS

ACCESSIONS AND NOTES

MEMBERSHIP. At a special meeting of the Board of Trustees, held May 31, 1922, John Gellatly was elected a Fellow for Life.

THE JACOB H. LAZARUS SCHOLARSHIP. Upon the recommendation of the jury of the American Academy in Rome, Alfred Ernst Floegel of New York City has been awarded the Lazarus Scholarship for the Study of Mural Painting for the years 1922 to 1925, his appointment to take effect immediately. Mr. Floegel thus succeeds Salvatori Lascari and becomes the ninth Jacob H. Lazarus Scholar. By the agreement between the Museum and the Academy he will have the standing of a Fellow in that institution.

BEQUEST OF JOHN HENRY ABEGG. Three paintings recently bequeathed to the Museum by John Henry Abegg have been put on exhibition. In Gallery 26 is a Jan van Goyen Landscape showing peasants with their horses and covered wagons stopping at an inn. The second, in Gallery 27, is a small Landscape by David Teniers the Younger, in which a peasant carries a bundle of hay under his arm, while a man looks suspiciously at him from the window of a thatched barn. The most interesting is a painting of Saint Jerome by

a follower of Quentin Massys (shown in Gallery 34). He is seated at a table, his face screwed up in thought, one finger resting on a skull. The wealth of detail in the brass candlestick, the books, the towel-rack, the leaded window, and the marvelously constructed clock on the wall are reminiscent of the work of Marinus von Reyerswael.

A LANDSCAPE BY SOROLLA. From Archer M. Huntington there has come to the Museum a landscape by Sorolla called the Castle of San Servando, Toledo. This castle was erected by Alphonso VI at the end of the eleventh or the beginning of the twelfth century as a protection against Moorish marauders and was remodeled some hundred years later. The Spanish artist shows in this picture, which now hangs in Gallery 19, the rocky height on the left bank of the Tagus with the ruins of the castle at the left.

THE STORY OF TOBIAS IN EMBROIDERY. The Museum has received as a welcome gift from Archer M. Huntington an embroidered panel, measuring 10 feet, 11 $\frac{1}{4}$ inches in length by 10 $\frac{1}{4}$ inches in height. Various scenes from the story of Tobias are represented in very fine petit-point embroidery. The date is about the middle

of the sixteenth century and the workmanship probably Flemish or German. The embroidery is exhibited in Gallery H 22.

The legend of Tobias has the charm of an old fairy tale. Tobit, the father of Tobias, has been blinded. Believing himself upon the point of death, after long and patiently suffering his adversity, Tobit sends the young Tobias to collect ten bezants of silver owed him by a certain Gabael who dwells in the city of Rages. Setting forth upon this journey, Tobias is escorted by the archangel Raphael in the guise of a fair young man. The travelers come to a river where Tobias catches a large fish from which, upon the angel's instructions, he removes the heart and gall. By means of the latter, Tobias drives away the devil Asmodeus who had possessed Sara, the daughter of a wealthy man in a certain city where the travelers rested, and who had destroyed in turn seven bridegrooms of this unfortunate maiden. Tobias marries Sara and becomes the heir of his prosperous father-in-law, while Raphael, journeying on, collects the money owed to Tobit. Tobias, upon his return to his native town, applies the fish's gall to his father's eyes and cures him of his blindness.

HIBISCUS¹ AND EGRET. The summer has come to an end, the lotus leaves are tattered and torn, a few hibiscus flowers remain, delicate and pale in their autumnal charm, while the leaves are blown about by the raw wind. A solitary egret stands at the foot of the last flowering bush chilled by the coming winter. Chinese pictures are poems and Chinese poetry is painting, both suggest without speaking in everyday language. The autumn scene reminds us of the end of summer and hints at the end of life's most beautiful season, while the artist and the philosopher enjoy the charm of what remains. The painting is by Chao Meng Chien, also called Chao Tze Ku, one of the best flower painters of the close of the Sung period, the uncle of Chao Meng fu, the famous painter of horses who is said to have studied under him. Apart from the poetic charm of the picture and its

¹Rosa Sinensis.

delightful composition, the flowers and leaves are most sensitively drawn, rendering wonderfully the movement of the wind-tossed foliage, giving in real Sung style the peculiar mood of the late autumn day as well as the personal character of this special bush and this very bird. The painting, which is a splendid addition to our Museum collection, is the gift of Mrs. Anna Woerishoffer and is exhibited in Room H 9.

A VALUABLE GIFT OF BOOKS. The Library has recently been enriched by the addition of seven hundred and fifty-three volumes, the gift of Pierre L. Le Brun. The collection consists of works on ancient art, architecture, and sculpture, and a number of important art periodicals.

One hardly knows which of the books should be specially mentioned, so valuable are they all, but attention may be called to several of them.

Among the works by Viollet-le-Duc, a French architect of the nineteenth century, is *Composition et Dessins* in which are brought together a splendid collection of drawings of architecture, sculpture, woodwork, and metalwork made by Viollet-le-Duc during his travels. The plates of reproductions are folio in size, produced by various processes including lithography, photography, and engraving. A few of the lithographed plates are colored.

An up-to-date and comprehensive dictionary of antiquities is the *Daremberg et Saglio: Dictionnaire des antiquités grecques et romaines*, in ten volumes. This work is profusely illustrated and of great value to the archaeologist and student.

The fine collections of drawings in the Louvre and at Versailles are reproduced in the work by J. Guiffrey et P. Marcel: *Inventaire générale des dessins du Musée du Louvre et du Musée de Versailles*. In the nine volumes that contain this work are nearly ten thousand reproductions, from which an excellent idea of the originals can be obtained.

A work that treats on the industrial arts is that by Émile Molinier: *Histoire générale des arts appliqués à l'industrie*, in five volumes. It contains choice examples of ivories, furniture, objects of art, gold-

smith's and silversmith's work, tapestries, etc., etc., from the Renaissance to the end of the eighteenth century. This is a splendid work for the use of designers, craftsmen, and those interested in any way in the industrial arts.

The superb work known as *La Normandie Monumentale*, is a source of information for the architect and others interested in the churches, public buildings, châteaux, manor houses, etc., of Normandy, contained in its five large volumes. The heliogravure reproductions number nearly five hundred, and are of sufficient size (10 x 12) to give an excellent impression of the subject reproduced.

Of course, in such a collection are to be found many architectural books, among which are those by A. Choisey on Egyptian, Byzantine, and Roman architecture. All are well illustrated and authoritative works.

Besides the individual works there are a number of periodicals such as *Archivio Storico dell'Arte*, that was published in Rome 1889-1897 and succeeded by *L'Arte*. The former is perhaps the most important magazine ever published on Italian art, and one of the most difficult to obtain, as the greater part of the publisher's stock was destroyed by fire.

Another periodical of considerable importance is the *Revue de l'Art Chrétien*, which is always useful to the student of Christian art.

The art of Italy is recorded by A. Venturi in his *Storia dell'arte italiana*, of which ten volumes have appeared. The volumes are profusely illustrated and the work is of the greatest importance.

Space will not permit the mention of other works, but it can be said that all of the books contained in the gift will prove of great usefulness. It is a pleasure to note that the donor has for many years been interested in and watched the growth of the Museum and its library. Each volume of his splendid gift will bear the bookplate of the Museum with the words Presented by Pierre L. Le Brun, 1922, engraved upon it.

HIROSHIGES NOW ON VIEW. During the months of July and August Japanese prints

chosen from Hiroshige's Tokaido series will be shown in Room H 11. The Tokaido is the road from Tokio, the former Yeddo, the capital of the Shogun, to Kyoto, the imperial city. This Hiroshige series represents the famous and picturesque spots on this ancient road and served the travelers as a memento of their pilgrimage.

T'ZU-CHOU JARS FROM CHI-LO-SHEN. Two T'zu-Chou jars have been acquired by purchase and are now exhibited in the balcony gallery devoted to Chinese porcelain and pottery, Floor II, Room D 5. They are both of ovoid form with small, straight necks and flat lips; both are very good in shape and of fine quality but different in texture. Though each is of grayish clay covered with a white slip under a more or less transparent glaze, one is what might be called of Ting type; that is, the white slip is covered with a fine, thin glaze very agreeable to the touch, and the jar looks like real Ting ware. The glaze is minutely cracked and stained through burial and dampness. The other one is covered with a coarser glaze of regular T'zu Chou type, thick, full of air bubbles, and without stain. Both vases were found in a place called Chi-lo-shen in Chili near Pao-ting-fu, therefore in the neighborhood of Ting Chao, where during the Northern Sung period (960-1127), that is, before the Tartar invasion, the Ting ware was made.

According to reports which are up to the present not much more than rumors, a buried town or village came to light at Chi-lo-shen which is described as being a kind of Pompeii. Perhaps the place was originally flooded or covered with sand; at all events it is said that, the soil having caved in, rooms and whole streets were discovered, rows of houses once occupied by the well-to-do, where furniture stood about just as it was left when the catastrophe happened. A quantity of pottery was found, quite a number of jars, vases, and bowls, like the ones now acquired, most of which have a stained black crackle and a red stain caused by liquid which was originally in the jar or got in accidentally.

A small vase acquired earlier and shown

in the same case was found in the same place and shows the same peculiarities of glaze, crackle, and stain.

STUYVESANT HIGH SCHOOL CAMERA CLUB. One of the interesting phases of the work done through the coöperation between the Museum and the high schools of the City has been a series of six appointments with members of the Camera Club of Stuyvesant High School. This group of boys who are sincerely concerned with the development in artistic photography have felt the value of contact with the Museum collections and purpose to make greater use of them next year.

The plan has been to use the Museum both for study and for practice. The discussions based on the decorative and interpretative qualities of Museum paintings and the material seen in lantern slides have been directly related to the club problems in photographing groups of still life and studies in genre, architecture, landscape, and portraiture. To

introduce a practical element into the appointments, arrangements were made so that Museum objects brought to the classroom could be used in photographic studies of still life. Supplementing the discussion of architectural design, the boys spent considerable time in making decorative studies of views in the Museum galleries.

As evidence of the stimulation received from the Museum study, the members of the club arranged an exhibition of their own work in Classroom A and invited other high school camera clubs to come to their

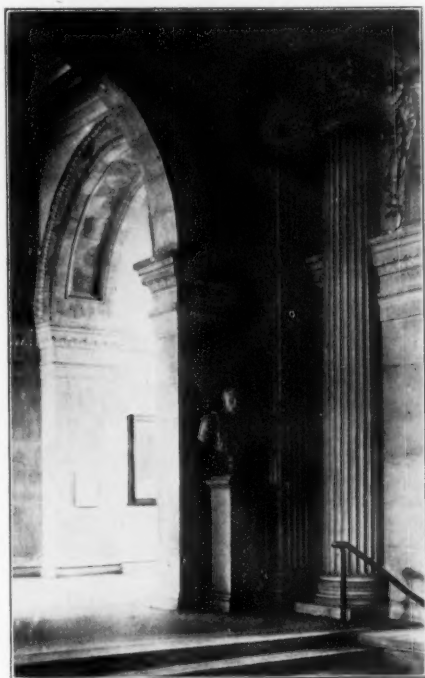
last appointment and to join them in the work they plan for next year.

REARRANGEMENT OF THE GALLERIES OF NEAR EASTERN ART. Various changes have lately been made in the installation of the collections of Near Eastern art. The five cases containing the Persian and other Near Eastern ceramics of the William

Milne Grinnell Collection have been removed from Gallery D 3 and the pottery placed with similar material exhibited in the adjoining gallery, E 14. The large gallery, D 3, is now devoted exclusively to Oriental rugs. As in former years, a garden carpet occupies the central position on the floor, and on the walls are large carpets of Persian, Asia Minor, Indian, and Spanish origin.

In rearranging the cases of ceramics in Galleries E 14 and E 13 B, related groups of material have been brought together and inferior pieces withdrawn. The cases are now so arranged that the material may be studied in chronologi-

cal sequence. Beginning on the right as the visitor enters from the large rug gallery, the first wall case is devoted to Sassanian pottery of about the fourth century and certain other wares earlier in date than the tenth century. Continuing to the right, the visitor will note in the next wall case an extremely important group of the earliest lustre ware, dating from the eighth to the twelfth century. Probably the oldest piece in the case is a lustred bowl found at Samarra. Rakka is represented by several fine lustred pieces. Of exceptional interest



FROM A PHOTOGRAPH BY HAROLD HERMAN
STUYVESANT HIGH SCHOOL
CAMERA CLUB

is a group of three complete pieces and numerous fragments of the brilliantly lusted pottery found at Fostat in Egypt, but presumably imported from Syria or Mesopotamia. The floor case opposite contains unglazed Rakka ware and other Mesopotamian potteries of the tenth to the twelfth century. In the next wall case is an attractive group of early pottery with low-relief designs, mainly of the twelfth century. An interesting variety displayed in this case is pierced in certain parts of the design so that the light shows through the glaze. In the next wall case is an important group of the pottery generally described as Syro-Egyptian; some of these pieces may have been made in Egypt by imported Syrian or Persian artists. In two small cases nearby are shown examples of other wares found in Egypt, either importations or of local manufacture.

The visitor should now enter the little alcove, E 13 B, where are four cases containing choice examples of Persian pottery of the twelfth and thirteenth centuries, including a splendid representation of the polychrome wares of Rhages. In the main gallery, the two wall cases not yet mentioned are devoted to lusted ware, principally from Rhages, of the thirteenth century; characteristic lusted tiles are

shown both in this gallery and in the alcove. In the floor case occupying the center of the room is a remarkable group of Arabic enameled glass mosque lamps of the fourteenth century from Cairo. The remaining floor case contains examples of the wares found at Sultanabad. The miniatures have been rehung so as to correspond more or less in chronological sequence with the collection of ceramics. The various rearrangements have made it possible to show the sixteenth-century Persian carpets and other exhibits to better advantage.

The principal change in the adjoining gallery, E 13, has been the addition of a central floor case containing, among other objects, two unusually fine examples of *slen-dangs* (a scarf-like garment). One, richly woven with gold, dates from about the first third of the eighteenth century, and was obtained at Padang-Pandjang, Sumatra; the other is a rare example of hand batik on silk—the color of the ground is an exquisite shade of Nile green. The piece dates about 1730-40, and was purchased at a small place on the island of Bali. In Gallery E 12 a rehanging of the rugs has made it possible to show some additional examples of Koubatcha and Hispano-Moresque plates.



FROM A PHOTOGRAPH BY HYMAN
KEPPLER, STUYVESANT HIGH
SCHOOL CAMERA CLUB

LIST OF ACCESSIONS AND LOANS

JULY, 1922

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (First Egyptian Room) (Fourteenth Egyptian Room)	Stone vases (3), slate palette, Predynastic; mummy of a hawk, mummied crocodile, and mummied fish (?), Ptolemaic or Roman period; *stone scarabs (2) as examples of modern forgeries.	Gift of George D. Pratt.
CERAMICS (Floor II, Room 5)	Jars (2), Chinese, Sung dyn. (960-1280 A. D.)	Purchase.
FANS (Wing H, Room 22)	Fan, Feast of Belshazzar, French, late XVII or early XVIII cent.	Gift of Miss Julia Barton Hunt.
METALWORK (Floor II, Room 22)	Silver porringer, made by William Moulton, American, 1772-1861	Gift of Mrs. Theodore Roosevelt.
PAINTINGS (Floor II, Room 9)	Flowering Hibiscus, by Chao Meng Chien, Chinese, Sung dyn. (960-1280 A. D.) . . .	Gift of Mrs. Anna Woerishoffer.
(Floor II, Room 12)	*Madonna and Child, by Albert van Ouwater, Dutch, 1400-1448; Mount Mansfield, Vermont, by Chauncey F. Ryder. .	Purchase.
(Floor II, Room 12)	The Manor House at Crequebœuf, by Homer D. Martin.	Bequest of Dr. Daniel M. Stimson.
(Floor II, Room 19)	Castle of San Servando, by Joaquin Sorolla y Bastida, Spanish, 1863-	Gift of Archer M. Huntington.
SCULPTURE (Floor II, Room 10)	Bronze head, The Bomb Thrower, by Maurice Sterne	Purchase.
STAINED GLASS	*Panels (2), representing Earth and Fire, School of Christoph Murer, Swiss (Zurich), abt. 1600.	Gift of George D. Pratt.
TEXTILES (Wing E, Room 8) (Wing H, Room 22)	Brocade, Chinese, Ch'ien-lung (1736-1795)	Purchase.
	Panel of petit-point embroidery, Story of Tobias, Netherlandish or German, middle of XVI cent.	Gift of Archer M. Huntington.
LACES (Wing H, Study Room)	Band, Buratto network, Italian, early XVII cent.	Gift of Mrs. Redmond Cross, in memory of Miss Katherine Newbold.
ARMS AND ARMOR (Wing H, Room 9)	Crossbow, Italian, late XVI cent.	Lent by Theodore Offerman.
WOODWORK AND FURNITURE	*Sofa, armchair, and side-chair, mahogany, made by Duncan Phyfe, American, early XIX cent.	Lent by Howard Mansfield.
	*Bench, tables (13), chairs (13), sofas (2), mahogany, made by Duncan Phyfe, American, early XIX cent.	Lent by R. T. Haines Halsey.
	*Mahogany folding table, made by Duncan Phyfe, American, early XIX cent. .	Lent by Miss J. E. Martin.

*Not yet placed on exhibition.

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